

ANNUAL PROSPECTUS
SEPTEMBER, 1960, to JULY, 1961

1960



1961

THE ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON, S.W.7

Telephone : KENSINGTON 3643 Telegrams : INITIATIVE, WESPHONE, LONDON

PATRON
HER MAJESTY THE QUEEN

PATRON AND PRESIDENT
HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER

DIRECTOR
KEITH FALKNER, F.R.C.M.

REGISTRAR
JOHN R. STAINER, B.A., Mus.B. CANTAB., F.R.C.O.

BURSAR
CAPTAIN J. T. SHRIMPTON, C.B.E., R.N. (RET.)

LADY SUPERINTENDENT
MISS URSULA GALE, Hon. A.R.C.M.

LIBRARIAN
MISS BARBARA BANNER, B.Mus. LONDON, A.R.C.M.

JUNIOR EXHIBITIONERS, G.R.S.M. TRAINING AND TEACHING APPOINTMENTS
MISS MARJORIE HUMBY, A.R.C.M.

TEACHING STAFF, 1960-1961

Pianoforte and/or Pianoforte Accompaniment

(a) ALEXANDER, ARTHUR, F.R.C.M., F.R.A.M.

BENBOW, EDWIN, A.R.C.M.

BRONKHURST, HENRY, Hon.A.R.C.M.

CROWSON, LAMAR, A.R.C.M.

DAWKES, HUBERT, B.Mus.Lond., F.R.C.O.,
Hon.A.R.C.M.

DONSKA, MARIA

FISHER, CORNELIUS, A.R.C.M.

FISHER, ESTHER

GASKELL, LILIAN, Hon.A.R.C.M.

GREENWOOD, NORMAN, Hon.A.R.C.M.

HOPKINS, ANTONY, A.R.C.M.

HORSLEY, COLIN, Hon.A.R.C.M.

KLEIN, HILDA, B.E.M., Hon.A.R.C.M.

LOFTHOUSE, C. THORNTON, Mus.D.Dublin,
F.R.C.M., F.R.M.C.M.

LONG, KATHLEEN, C.B.E., F.R.C.M.

MCQUITTY, KATHLEEN, F.R.C.M.

MORRISON, ANGUS, F.R.C.M.

MULLINAR, MICHAEL

SMITH, CYRIL, F.R.C.M.

(d) STUBBS, HARRY, F.R.C.M., F.R.C.O.

TANKARD, GEOFFREY, A.R.C.M.

TAYLOR, E. KENDALL, F.R.C.M.

TRIMBLE, JOAN, Mus.B.Dublin

WILSON, HENRY E., F.R.C.M.

Organ

ANDREWS, H. K., M.A., D.Mus.Oxon., et Dub.,
A.R.C.M., F.R.C.O.

BALL, THALBEN G., D.Mus.Cantuar, F.R.C.M.,
F.R.C.O.

BIRCH, JOHN, A.R.C.M., F.R.C.O.

BOWER, JOHN DYKES, C.V.O., M.A., Hon.D.Mus.
Oxon., Mus.B.Cantab., F.R.C.M., F.R.C.O.

DOWNES, RALPH, M.A., B.Mus.Oxon., A.R.C.M.

LATHAM, RICHARD, F.R.C.O., Hon.A.R.C.M.

PEASGOOD, OSBORNE, C.V.O., Mus.D.Dublin,
G.R.C.M., F.R.C.O.

Composition, Theory and Keyboard Harmony

ANDREWS, H. K., M.A., D.Mus.Oxon., et Dub.,
A.R.C.M., F.R.C.O.

ASHFIELD, ROBERT, D.Mus.Lond., F.R.C.O.

CANNON, PHILIP, A.R.C.M.

CHURCHILL, JOHN, B.Mus.Lond., G.R.S.M.,
F.R.C.O.

DAWKES, HUBERT, B.Mus.Lond., F.R.C.O.,
Hon.A.R.C.M.

FRICKER, PETER RACINE, Hon.D.Mus. Leeds,
A.R.C.M., F.R.C.O.

HADLEY, PATRICK, M.A., Mus.D.Cantab.,
F.R.C.M. (Prof. of Music at University of
Cambridge)

(a) HOWELLS, HERBERT, C.B.E., D.Mus.Oxon.,
F.R.C.M., Hon.R.A.M., F.R.C.O. (Prof. of
Music at University of London)

JACOB, GORDON, D.Mus.Lond., F.R.C.M.

JONES, KENNETH

LATHAM, RICHARD, F.R.C.O., Hon.A.R.C.M.

LOFTHOUSE, C. THORNTON, Mus.D.Dublin,
F.R.C.M., F.R.M.C.M.

MOULE-EVANS, DAVID, D.Mus.Oxon., A.R.C.M.

MULLINAR, MICHAEL

PEASGOOD, OSBORNE, C.V.O., Mus.D.Dublin,
G.R.C.M., F.R.C.O.

STEVENS, BERNARD, M.A., Mus.B.Cantab.,
Hon.A.R.C.M.

(d) STUBBS, HARRY, F.R.C.M., F.R.C.O.

TRIMBLE, JOAN, Mus.B.Dublin

WATSON, SYDNEY, M.A., D.Mus.Oxon., F.R.C.M.,
F.R.C.O.

WEBBER, W. S. LLOYD, D.Mus.Lond., A.R.C.M.,
F.R.C.O.

Singing

CLARKSON, STANLEY

CLINTON, GORDON, A.R.C.M.

MANSFIELD, VERONICA

NASH, HEDDLE

PACKER, RUTH

(a) SMITH, CUTHBERT, B.A.Oxon., F.R.C.M.

VAN DER GUCHT, JAN.

Violin

BEAN, HUGH

BROSA, ANTONIO, Hon.R.C.M.

GRUENBERG, ERICH

LOVEDAY, ALAN

MARRINER, NEVILLE, A.R.C.M.

MENGES, ISOLDE, F.R.C.M.

STEADMAN, JACK, A.R.C.M.

TAS, PIERRE E., Hon.A.R.C.M.

TAYLOR, CHARLES, F.R.M.C.M.

WILSON, MARIE, A.R.C.M.

Viola

ARONOWITZ, CECIL, Hon.A.R.C.M.

DYER, JOHN YEWEE, B.Mus.Lond., A.R.A.M.

RIDDLE, FREDERICK C., A.R.C.M.

SHORE, BERNARD, C.B.E., A.R.C.M.

Violoncello and Double Bass

BEERS, ADRIAN (Double Bass)

(c) JUST, HELEN, A.R.C.M.

PHILLIPS, HARVEY, A.R.C.M.

PINI, ANTHONY

Wind and Brass and other instruments

BRIDGER, DONALD, A.R.C.M. (Oboe)
CLARKE, RALPH, A.R.C.M. (Clarinet)
DRAPER, PAUL (Bassoon)
FELL, SYDNEY (Clarinet)
FRANCIS, JOHN (Flute)
GOOSSENS, MARIE, Hon.R.C.M. (Harp)
LUXON, CHARLES (Tuba)
MACDONAGH, TERENCE, B.E.M., Hon.R.C.M.,
F.R.A.M. (Oboe)
MOORE, DOUGLAS (French Horn)
SMITH, MORRIS, Hon.A.R.C.M. (Trombone)
TAYLOR, HENRY W. (Timpani)
WALKER, EDWARD, A.R.A.M. (Flute)
WALTON, BERNARD (Clarinet)
WALTON, RICHARD (Trumpet)

History and Criticism

ANDREWS, H. K., M.A., D.Mus.Oxon. et Dublin,
A.R.C.M., F.R.C.O.
(a) HOWES, FRANK, C.B.E., M.A.Oxon., F.R.C.M.,
Hon.R.A.M.
WATSON, SYDNEY, M.A., D.Mus.Oxon., F.R.C.M.,
F.R.C.O.

Conductors

(b) AUSTIN, RICHARD, Hon.A.R.C.M. (Opera and
1st Orchestra)
PHILLIPS, HARVEY, A.R.C.M. (2nd Orchestra)
RUSSELL, JOHN, B.A., A.R.C.M. (Choral Class)
STAINER, JOHN R., B.A., Mus.B.Cantab., F.R.C.O.
(Choral Group)

Classes and Lectures (Excluding Ensemble Classes)

AUSTIN, RICHARD, Hon.A.R.C.M.
CARRITT, GRAHAM, M.A.Oxon., A.R.C.M.
CHURCHILL, JOHN, B.Mus.London, G.R.S.M.,
F.R.C.O.
DAWKES, HUBERT, B.Mus.Lond., F.R.C.O.,
Hon.A.R.C.M.
HOPKINS, ANTONY, A.R.C.M.
(a) HOWES, FRANK, C.B.E., M.A.Oxon., F.R.C.M.,
Hon.R.A.M.
HUMBY, MARJORIE, A.R.C.M.
JONES, KENNETH
LATHAM, RICHARD, F.R.C.O., Hon.A.R.C.M.
MULLINAR, MICHAEL
PHILLIPS, HARVEY, A.R.C.M.
RUSSELL, JOHN, B.A., A.R.C.M.
STERNFELD, FREDERICK, M.A.Oxon., Ph.D.
STUBBS, HARRY, F.R.C.M., F.R.C.O.

Opera and Drama Training

AUSTIN, RICHARD, Hon.A.R.C.M.
ELLIOTT, PAULINE, A.R.C.M.
RUBEL, MARGARET
WELLS, YVONNE
WODEMAN, JOYCE

Supervision of G.R.S.M. Teaching Practice

COLLINS, GERTRUDE, Hon.A.R.C.M.
KLEIN, HILDA, B.E.M., Hon.A.R.C.M.
WEBBER, W. S. LLOYD, D.Mus.Lond., A.R.C.M.,
F.R.C.O.

- (a) Board of Professors
- (b) Director of Opera
- (c) Organiser of Ensemble
- (d) Organiser of General Training

CURRICULUM

The College provides a comprehensive musical training for full-time students of any nationality between the ages of 16 and 25. In exceptional circumstances students over the age of 25 may be admitted for advanced work. There are no facilities for study on a part-time basis.

It is usual for students to take two practical subjects in addition to theoretical work and various classes, but it is the policy of the College to make timetables as flexible as possible to suit individual needs. Practical subjects include Pianoforte, Pianoforte Accompaniment, Organ, Singing, Violin, Viola, Violoncello, Double Bass, Harp, and all normal orchestral wind and brass instruments. Composition may sometimes be taken in lieu of a practical study by students who can show that they have ability and a special interest in this subject, and History and Criticism may be taken by advanced students.

Conducting may be taken as a second study by students who appear to be suitable for the work, and some students may after their first year be permitted to take this subject as a first study. Conducting classes are provided, and there will be opportunities for suitable students to rehearse and conduct the College Orchestras under supervision. For those who are interested in the field of Opera, special training in repertoire work is provided.

In addition to classes in General Musicianship, there are three College Orchestras, a wind repertory class, a choral class, a choral group and a choir training class for organists. There are ample opportunities for Ensemble playing by more advanced instrumentalists. These ensemble groups are coached by the professors. A small extra fee must sometimes be paid for Ensemble work, but string players who are scholars receive some of their coaching free of charge.

The College possesses an Opera Theatre and a well equipped Opera School for the training in this field of senior students of singing, who prove their suitability for the work. Opera is taken as a first study by such students. A drama class is provided for Opera students, but drama only cannot be taken as a study by other students.

DIPLOMAS AND SPECIAL TRAINING

- (a) **A.R.C.M.** Open to both internal and external candidates. Many students taking the normal curriculum work for an A.R.C.M. Performing or Teaching Diploma but they are not compelled to do so. The A.R.C.M. teaching sections at present carry qualified but non-graduate status under the Ministry of Education Burnham Scales of Pay.
- (b) **G.R.S.M.** This diploma carries Graduate status under the Burnham Scales of Pay. The course is a comprehensive one of three years duration and can only be undertaken by those who are 18 years old or more, and hold a G.C.E. Certificate showing five subjects at "O" level or an equivalent qualification. Students are not accepted for this training until after admission to College, and one of their studies must be a keyboard instrument. Application may be made for the special syllabus which gives more detailed information.
- (c) **Ministry of Education One Year Supplementary Course for Teachers.** Students are accepted, provided they reach the normal Entrance examination standard. Special classes are not provided, and students follow the normal first year curriculum. There is no special diploma or certificate for this training.
- (d) **B.Mus. Degree of London University.** Students who prove their suitability after admission may read for this degree provided they possess the necessary matriculation qualifications, particulars of which should be obtained from London University. Students may study with professors who are recognized teachers of London University, and a few classes are provided at a small extra charge.

It is possible also for students to read for the B.Mus. degrees of some other Universities which offer external degrees in music.

- (e) **M.Mus.(R.C.M.) Degree.** Open to both internal and external candidates. Suitable students may work for this degree, but special classes are not provided, because the training can be covered by individual lessons and other classes already in being. Application should be made for the special syllabus.

GENERAL REGULATIONS AND LENGTH OF TRAINING

Candidates sign an undertaking on the Entrance Form to abide by the general regulations of the College. Students whose work or conduct is unsatisfactory may at any time be asked to leave.

For those taking the normal curriculum, the usual length of training is three years, but students whose work has been satisfactory may usually stay longer if they wish. The minimum period for which students are accepted is one year. A period of three years is obligatory for G.R.S.M. students, and a period of at least three years is usually necessary for students studying for a degree.

EDUCATIONAL REQUIREMENTS

Places are awarded on musical ability, and for the normal curriculum no special academic qualifications are required. As mentioned above, certain academic qualifications are necessary for G.R.S.M. students and for those reading for degrees.

FEES

Tuition

Normal curriculum students	...	...	...	...	£30	per term.
G.R.S.M. students in their second and third years	...	...	...	...	£42	per term.

Extra tuition at student's request

10 minutes per week	...	...	...	...	3 gns.	per term.
20 minutes per week	...	...	...	...	6 gns.	per term.
30 minutes per week	...	...	...	...	9 gns.	per term.

Entrance fee	...	...	...	...	...	2 gns.
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Scholarship entrance fee	...	...	...	...	...	2 gns.
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Entrance and Scholarship Entrance fees must be paid at the time of application, but do not entitle the applicant to a place. These fees are returnable in the event of withdrawal 30 days or more before the date of the examination.

Tuition fees must be paid in advance and are only returnable in exceptional circumstances such as a serious illness. The Council reserves the right to change the fees after due notice has been given.

ENTRANCE EXAMINATION

Apart from overseas students who receive special directions about their method of entry, and Associated Board Scholars, all applicants must attend an entrance examination. Particulars of the date and time are sent soon after the closing date for entries for the examination period chosen. Only in exceptional circumstances can applicants be examined at periods other than those mentioned in the prospectus.

Entrance to the College is competitive and in deciding whether a place can be awarded, the candidate's performance, musical promise and age are taken into account. Candidates should be prepared to perform two pieces of their own choice in their principal study, and will be given sight-reading. It may also be to their advantage to offer a piece in their second study. Ear-tests from dictation are given, and there is a theory paper containing questions on rudiments and some optional tests in harmony, and two-part counterpoint. Normally the deciding factor in awarding a place will be the performance and promise shown in the first study.

All candidates must offer one practical subject, but composers may submit specimens of their compositions to the examiners for inspection, which should be sent with the application form.

As a theory paper has to be worked, candidates should expect to remain at College for about three hours on the day of the examination. Specimen ear-tests and theory papers are not issued, and further information on these tests cannot be given.

Instrumentalists and Singers will be provided with an accompanist, or they may bring their own, if they wish.

TERMS, ENTRANCE EXAMINATION DATES AND CLOSING DATES FOR ENTRY

There are three 12 week terms each year. The dates up to the end of 1961 are as follows :—

1960 Christmas Term	...	...	September 19th, 1960—December 10th
1961 Easter Term	...	...	January 2nd, 1961 —March 25th
1961 Summer Term	...	...	April 24th, 1961 —July 15th
1961 Christmas Term	...	...	September 18th, 1961—December 9th

		<i>Closing date for entries</i>	<i>Examination dates</i>
For Easter Term	...	November 4th, 1960	During the week beginning December 12th
For Summer Term	...	January 12th, 1961	„ „ April 10th
For Christmas Term:			
First examination	...	January 12th	„ „ April 10th
Second examination...		May 11th	„ „ July 17th

LOCAL EDUCATION AUTHORITY AND GOVERNMENT DEPARTMENT GRANTS

Candidates must make their own applications for assistance. The attention of the Authority should be drawn to the normal length of training and to the wish of the College to decide the type of training which will be most suitable for entrants. In many cases this decision can only be made after the student has been admitted.

ACCOMMODATION

The College is not residential but the Lady Superintendent will give advice about suitable accommodation.

PRACTISING

Facilities for practising at College are limited and students are advised to make their own arrangements for practice at their lodgings or elsewhere.

REPORTS

Reports on the students' progress are sent annually to Parents or Guardians at the end of the Summer Term, and to those Local Education Authorities of which the College has been informed.

SCHOLARSHIPS

General

Approximately twenty scholarships are normally offered annually to candidates who show exceptional musical promise in pianoforte, organ, strings, singing, composition, harp and orchestral wind instruments and are competed for in one inclusive group each year.

This annual group also includes from time to time the following close scholarships, which have special or local conditions, for candidates who are natives of:—South Australia, Victoria (Australia), Ulverston district (Lancashire), Yorkshire, Liverpool (or residing within 12 miles); Bristol (or adjacent counties), Kent, Norfolk, Shropshire, Montreal (Canada), Berkshire, Devonshire, or Wiltshire; relatives or nominees of performing members of the Royal Amateur Orchestral Society.

Extent of Awards

All Scholarships are awarded, in the first instance, for one year, and cover the fees and, in a few cases, an additional small grant towards maintenance. Subject to good conduct and progress, scholarships are usually renewed to extend to a maximum period of four years in all. They are tenable from September of each year.

Termination of Scholarships

A scholarship may be terminated by the College at any time should the health, progress, or conduct of the scholar be unsatisfactory. If a scholar wishes to terminate the scholarship, he or she must first obtain the written permission of the Director.

Examination and closing date for entry

The examinations in 1961 will take place during the week beginning Monday, April 10th.

The closing date for entries is **January 12th, 1961.**

Musical requirements

Candidates should offer two pieces of their own choice and will be given sight-reading. They may also offer a piece in their second study, though this will not normally affect the award of a scholarship. They also take the same ear-tests and theory paper as is taken by ordinary entrants (see "Entrance Examination").

Some candidates may be asked to perform a second time and must be prepared to remain at College until approximately 6 p.m. on the day of the examination.

Candidates with two principal subjects, who wish to be examined for a scholarship in both, must complete two entrance forms and pay two scholarship entrance fees.

Candidates in composition must submit specimens of their work to the Registrar before the closing date for entries. They will then be notified whether they are to present themselves for examination. If they are to present themselves, they will be given a viva voce and a paper in theory and composition.

Accompanists

An accompanist will be provided, but candidates may bring their own if they choose.

Nationality and medical report

The scholarships are open to British subjects only. A Registrar's Official stamped certificate of Birth and a satisfactory Medical report must be sent for inspection by all winners of scholarships.

Age

Candidates under the age of 16 and over the age of 25 on September 18th, 1961, will not normally be eligible.

Fee and the award of places

The Scholarship entrance fee is £2 2s. 0d. Those candidates who fail to reach the standard necessary for a scholarship will be considered for places as ordinary fee-paying students, provided that they request to be so considered on the scholarship entrance form. There is therefore no need for them to apply for normal entrance at the same examination period.

College Students

Students in their first year at the Royal College of Music may compete for Scholarships, provided they comply with the above regulations.

EXHIBITIONS AND PRIZES

A number of these are offered annually, but can only be competed for by students already studying at the College.

JOHN R. STAINER,

Registrar.